



### Violine und Harfe.

	<i>Netto</i>
Alberstoetter, Carl. op. 7. Romanze . . .	2 —
Chopin, Fr. op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler	2 —
Meyer-Mahlstedt, Adolf. op. 14. Petite Sérénade . . . . .	2 —
Oberthür, Charles. Fantasie über „Auld Robin Gray“ . . . . .	1 50
Poenitz, Franz. op. 79. Am Strand. Fantasie	5 —
Stahl, Ernst. op. 49. Gedenken. Elegie.	2 —
— op. 52. Schelmerei. Scherzo . . . . .	1 50
— op. 69. Romanze in F-dur . . . . .	1 50
Tedeschi, L. M. op. 28. Serenade . . . . .	2 —
Verdalle, Gabriel. op. 18. Larghetto . . .	2 —
— op. 24. Rêverie . . . . .	1 50
— op. 26. Cantilène . . . . .	1 50
— op. 29. Chant d'amour . . . . .	1 50
— op. 30. Mélancolie . . . . .	1 50
— op. 32. Pleurs et Rires . . . . .	1 50
Wilm, Nicolai von. op. 156. Duo . . . . .	2 50

### Violoncello und Harfe.

Bach, Joh. Seb. Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer . . . . .	1 50
Haendel, Georg Friedr. Sarabande G-moll bearb. von Heinrich Katona-Grüneke	1 —
Hopf, Hermann. op. 2 No. 1. Albumblatt	1 50
— op. 2 No. 2. Gavotte in A moll . . . . .	1 50
Huber, Walter. op. 13. Fantasie . . . . .	2 50
Oberthür, Charles. Fantasie über „Auld Robin Gray“ . . . . .	1 50
Stahl, Ernst. op. 49. Gedenken. Elegie	2 —
Sulzer, Joseph. op. 26. Idyll (Im Thüringer Volkston) . . . . .	2 —
Tedeschi, L. M. op. 33. Impromptu dramatique . . . . .	3 —
Verdalle, Gabriel. Meditation . . . . .	2 —

### Flöte und Harfe.

Hilse, B. op. 6. Suite für Flöte und Harfe oder Klavier . . . . .	3 —
No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo.	
Schönicke, Wilh. op. 30.	
No. 1. Canzonetta . . . . .	1 50
No. 2. Seguidilla . . . . .	2 —

### Cornet à Pistons u. Harfe.

Böhme, O. op. 23. Soirée de St. Petersburg	2 —
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### Ensemblemusik mit Harfe.

Frommer, Paul. op. 47. Serenade für Violine, Violoncello und Harfe . . . . .	2 —
Heinisch, Victor. Elegie für Violine, Violon- cello, Harfe und Harmonium . . . . .	3 —
Kempter, Lothar. op. 43. Romanze für Violine, Viola, Cello und Harfe . . . . .	3 —
Kienzl, Wilhelm. op. 53. Abendstim- mungen. Drei Stücke für Streich- orchester und Harfe.	
No. 1. Harfners Abendsang.	
Partitur . . . . .	2 50
Stimmen . . . . .	2 50
No. 2. Ave im Kloster.	
Partitur . . . . .	2 50
Stimmen . . . . .	2 50
No. 3. Serenade.	
Partitur . . . . .	2 50
Stimmen . . . . .	2 50
Klughardt, August. Gebet aus op. 75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel . . . . .	2 —
Mostler, N. M. op. 20. Harfenständchen. Für Violine, Violoncello und Harfe . . . . .	3 —
Oelschlegel, Alfred. op. 144. An die Madonna. Sechstes Trio für Violine, Violoncello und Harfe . . . . .	2 —
Snoer, Johannes. op. 35. Preghiera für Violine, Violoncello und Harfe . . . . .	2 —
Stahl, Ernst. op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe . . . . .	2 —
Trněček, Hans. op. 29. Nocturno für Violine, Violoncello und Harfe . . . . .	3 —
Weber, Otto. Ein Traum für Violine, Violoncello und Harfe . . . . .	2 50
— Abschied für Violine, Violoncello und Harfe . . . . .	2 50

### Harfe und Pianoforte.

Alberstoetter, Carl. op. 3. Konzertstück (Ballade) . . . . .	2 50
Zabel, Albert. op. 35. Groß. Konzert C-moll	8 —

### Harfe und Orgel.

Kienzl, Wilhelm. op. 53 No. 1. Abendsang	2 50
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### Gesang und Harfe.

Kienzl, Wilhelm. op. 56. Verwelkte Rosen	1 50
Klughardt, August. op. 80 No. 2. Alt- deutsches Minnelied . . . . .	— 60
Müller, Margarethe. Christkindchen.	
Ausgabe für hohe Stimme . . . . .	— 60
Ausgabe für tiefe Stimme . . . . .	— 60

### Studienwerke.

Zabel, Albert. Große Methode für Harfe, vom ersten Anfang bis zur höchsten Ausbildung. Text deutsch, französisch, englisch. Teil 1, 2, 3.	
Jeder Teil kostet gebunden . . . . .	3 —
Komplett in 1 Band gebunden . . . . .	8 —
Kastner, Alfred. op. 11. 50 leichte Übungen f. Pedalharfe in progressiver Reihenfolge:	
Heft I, Übung 1—25 (ohne Pedale) . . . . .	4 —
Heft II, Übung 26—50 . . . . .	4 —
Posse, Wilhelm. Acht gr. Konzert-Etuden. No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etüde	1 50
Schücker, Edmund. op. 36. Sechs Vir- tuosen-Etuden . . . . .	4 —
Tedeschi, L. M. op. 36. Al Ruscello Studio di Concerto . . . . .	3 —
Zabel, Albert. Drei große Konzert- Etuden. No. 1, 2, 3. Jede Etüde . . . . .	2 —
Weigel, Karl. Schule für die chromatische Harfe ohne Pedale. Teil 1 und 2.	
Jeder Teil . . . . .	3 —
Komplett in 1 Band . . . . .	5 —
Elegant gebunden . . . . .	7 50

### Bücher über Harfe.

In zweiter, vermehrter und verbesserter Auflage  
erschien:

**Ein Wort** an die Herren Komponisten  
über die praktische Ver-  
wendung der Harfe im  
Orchester von ALBERT ZABEL . . . Mark 1.60.

Aufführungsrecht



vorbehalten.

VERLAG VON JUL. HEINR. ZIMMERMANN  
LEIPZIG • ST. PETERSBURG • MOSKAU • RIGA • LONDON



*Handwritten notes:*  
Knapfen streichen  
Middle finger placed first

2

Alle Rechte vorbehalten.

I.

## II.

The musical score consists of six measures, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is common time (C). The notation includes various musical elements such as slurs, ties, and fingerings.

- Measure 1:** Treble staff has a half note G4 with a slur over it and a fingering of 4. Bass staff has a half note B-flat3 with a slur over it and a fingering of 3.
- Measure 2:** Treble staff has a half note A4 with a slur over it and a fingering of 4. Bass staff has a half note C4 with a slur over it and a fingering of 1.
- Measure 3:** Treble staff has a half note B4 with a slur over it and a fingering of 4. Bass staff has a half note D4 with a slur over it and a fingering of 2.
- Measure 4:** Treble staff has a half note C5 with a slur over it and a fingering of 4. Bass staff has a half note E4 with a slur over it and a fingering of 1.
- Measure 5:** Treble staff has a half note D5 with a slur over it and a fingering of 4. Bass staff has a half note F4 with a slur over it and a fingering of 1.
- Measure 6:** Treble staff has a half note E5 with a slur over it and a fingering of 4. Bass staff has a half note G4 with a slur over it and a fingering of 1.

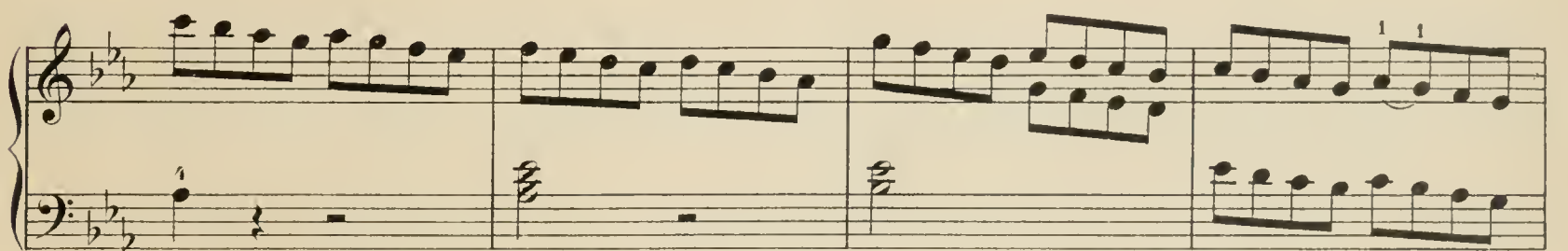


## III.

Musical score for section III, consisting of four systems of piano music in 3/4 time with a key signature of two flats. The score includes various musical notations such as notes, rests, and fingerings, and concludes with "Fine." and "D. C. al Fine."

## IV.

Musical score for section IV, consisting of one system of piano music in common time with a key signature of two flats. The score includes various musical notations such as notes, rests, and fingerings.



## V.

The musical score is written in G-flat major (three flats) and 4/4 time. It consists of six measures. The first measure shows a treble staff with a melody of eighth notes and a bass staff with a whole note chord. The second measure continues the melody in the treble staff, with the bass staff providing harmonic support. The third measure features a more complex melody in the treble staff, including a triplet of eighth notes, while the bass staff has a whole note chord. The fourth measure shows a continuation of the melody in the treble staff, with the bass staff providing harmonic support. The fifth measure features a continuation of the melody in the treble staff, with the bass staff providing harmonic support. The sixth measure concludes the piece with a final chord in the bass staff and a whole note in the treble staff.



## VI.

The musical score consists of six systems of piano accompaniment. Each system is written for a grand staff (treble and bass clefs) in B-flat major (two flats) and 4/4 time. The right hand (RH) features intricate, often arpeggiated, figures with various fingerings (1, 2, 3, 4) and slurs. The left hand (LH) provides harmonic support with block chords, simple rhythmic patterns, or occasional arpeggios. The piece concludes with a double bar line at the end of the sixth system.

## VII.

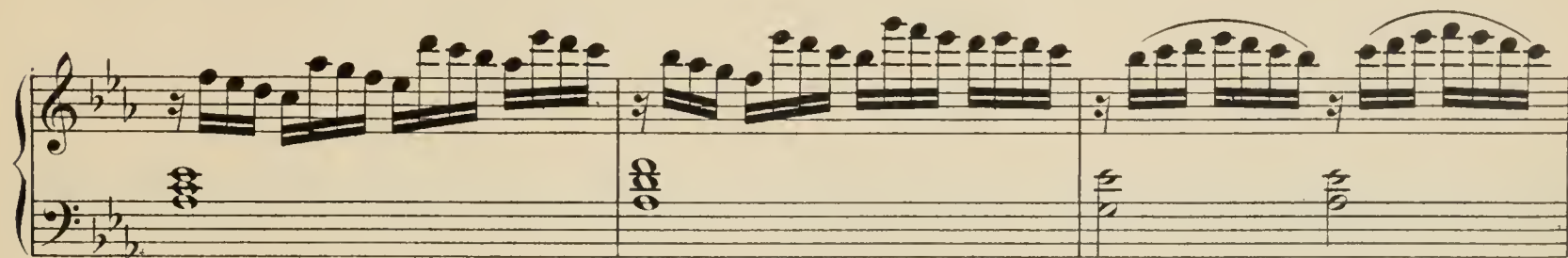
Musical score for VII. in B-flat major, 4/4 time. The score consists of six systems of piano accompaniment. The first system has 6 measures. The second system has 6 measures. The third system has 6 measures, with the word *Fine.* appearing in the fourth measure. The fourth system has 5 measures. The fifth system has 5 measures. The sixth system has 5 measures. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

D. C. al Fine.

## VIII.

Musical score for VIII. in B-flat major, common time. The score consists of two systems of piano accompaniment. The first system has 4 measures. The second system has 4 measures. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.





IX.

The musical score is written for piano and consists of six systems. Each system has a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a triplet of eighth notes in the treble staff. The second system features a continuous sixteenth-note run in the treble staff. The third system includes a sustained chord in the bass staff. The fourth system has a triplet of eighth notes in the bass staff. The fifth system features a sustained chord in the bass staff. The sixth system concludes with a final chord in the bass staff.



## X.

A musical score for piano, consisting of six systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score features various musical notations including eighth and sixteenth notes, triplets, and slurs. The first system shows a continuous eighth-note melody in the treble and a bass line with octaves and sustained notes. The second system continues the melody with triplet markings. The third system includes fingering numbers (1, 2, 3, 4) above the treble staff. The fourth system shows a more complex texture with moving lines in both hands. The fifth system features a descending eighth-note pattern in the bass. The sixth system concludes the piece with a final cadence.

Hand turned toward string.  
 Finger point down  
 Squeeze string toward a center

XI.

Hand turned toward string.  
 Finger point down  
 Squeeze string toward a center

1.

2.

Fine.



# XII.

13

NB. Diese Übung möge vorerst ohne die in Paranthese gesetzten Accorde gespielt werden.

*Il faut qu'on joue cet exercice auparavant sans les accords mis en Paranthese.*

Z. 5599

# XIII.

NB. Allegretto.

# XIV.

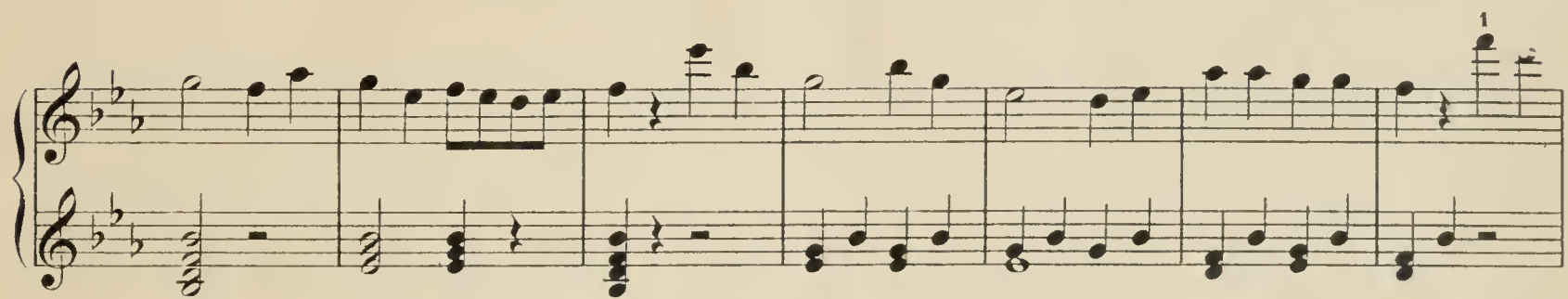
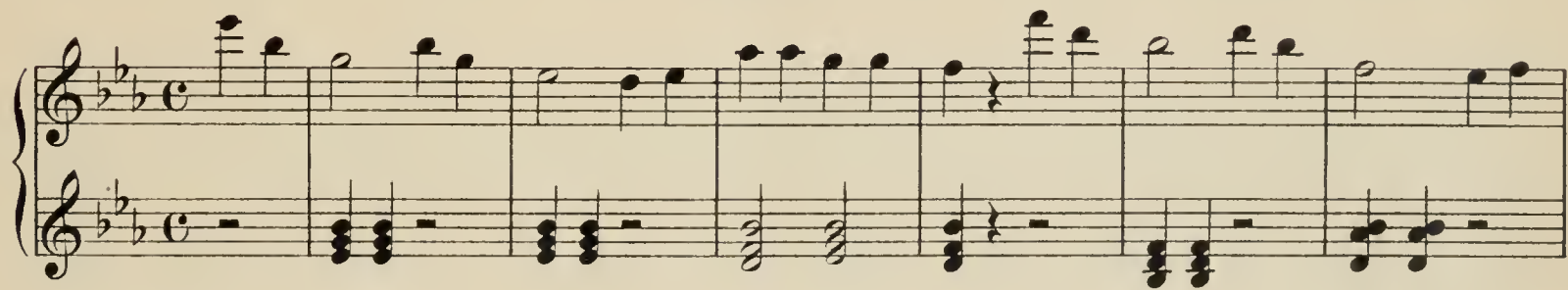
Allegretto.

NB. Diese Übung möge vorerst auf folgende Weise gespielt werden:  
*Il faut qu'on joue cet exercice auparavant de celle maniere:*





## XV.



## XVI.

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The notation includes various musical elements such as eighth and sixteenth notes, rests, and fingerings indicated by numbers 1, 2, 3, and 4. The first system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system features a more complex treble staff with many sixteenth notes. The third system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The fourth system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The fifth system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The sixth system shows a treble staff with a melodic line and a bass staff with a simple accompaniment.



Place 3<sup>rd</sup> may gradually  
in descending

# XVII.

Allegro.

The musical score is written for piano in 6/8 time, marked 'Allegro.' The key signature has two flats (B-flat and E-flat). The score consists of six systems of two staves each. The right hand (treble clef) plays a continuous melodic line of eighth and sixteenth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, often using a 'pedal point' technique where a note is sustained across several measures. The piece concludes with a double bar line at the end of the sixth system.

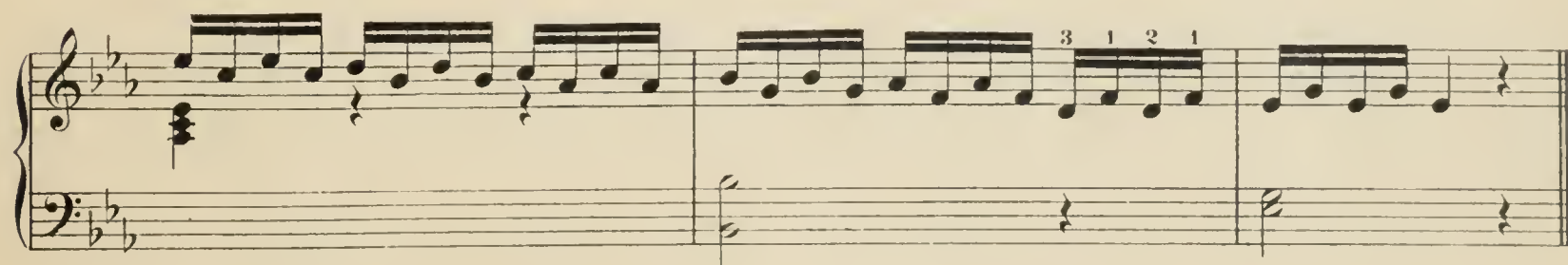
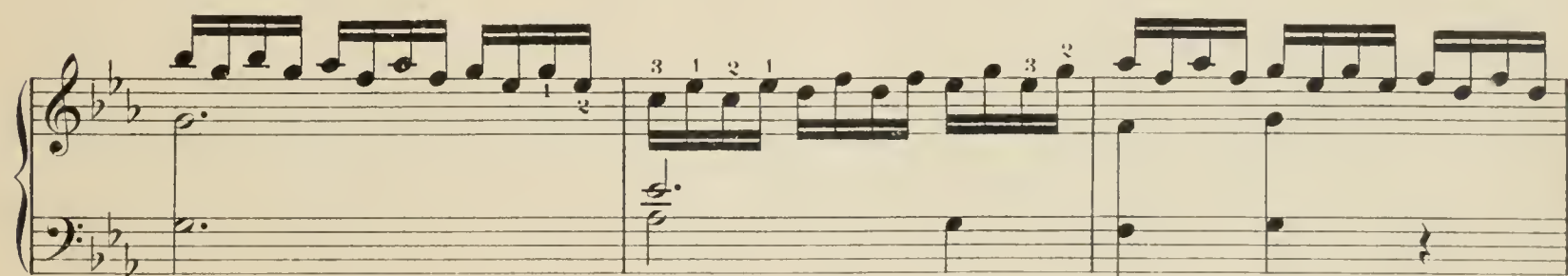
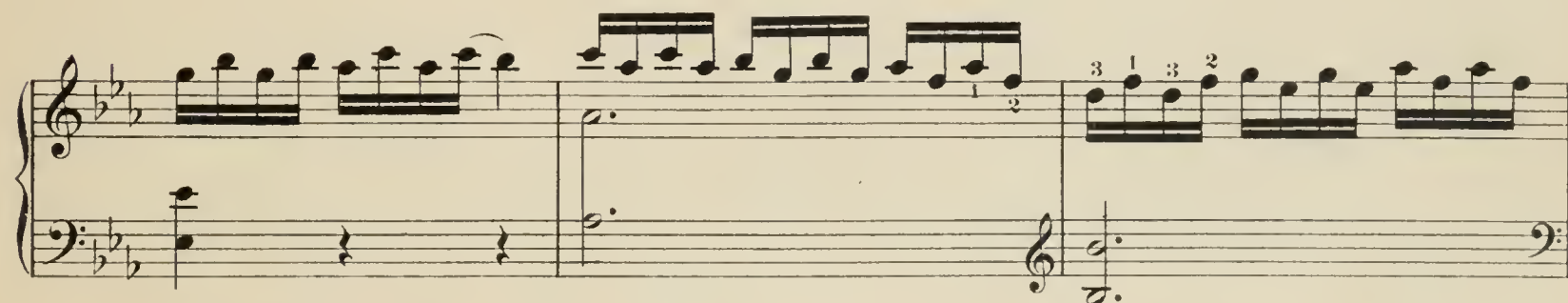
## XVIII.

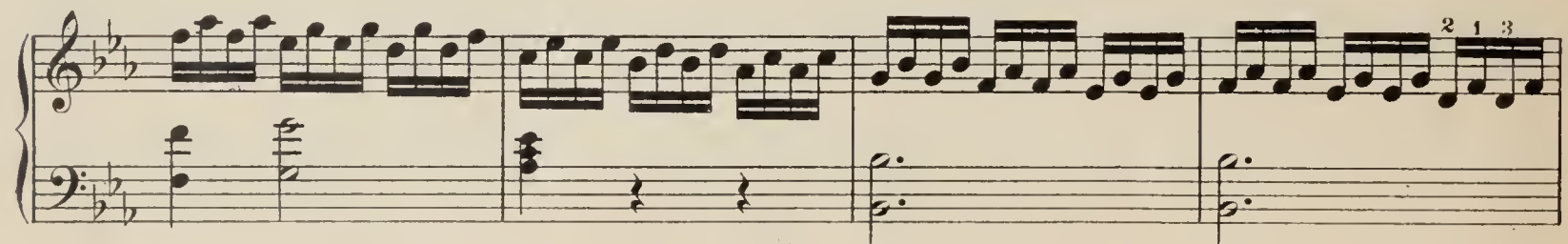
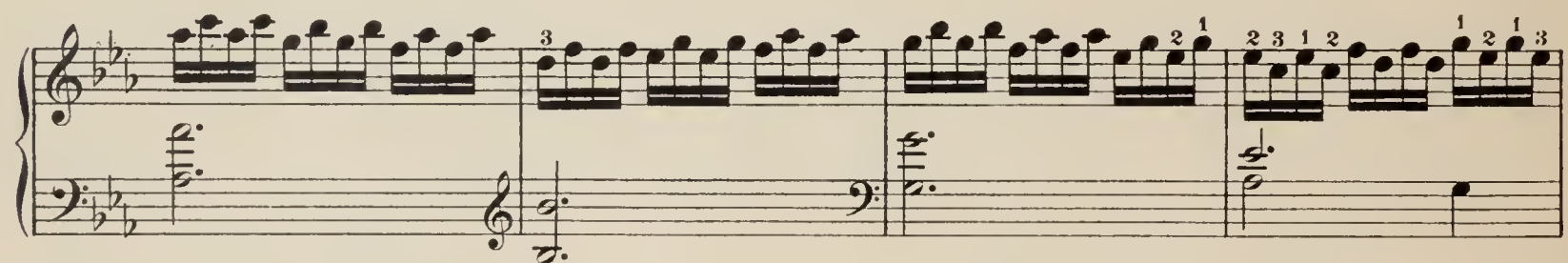
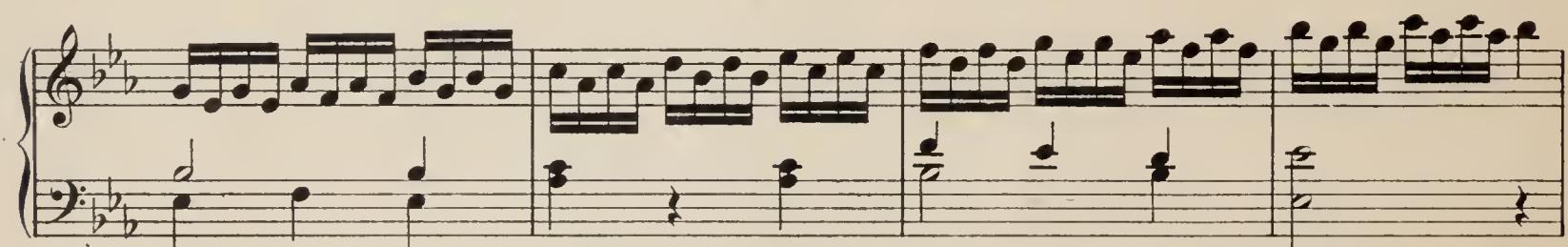
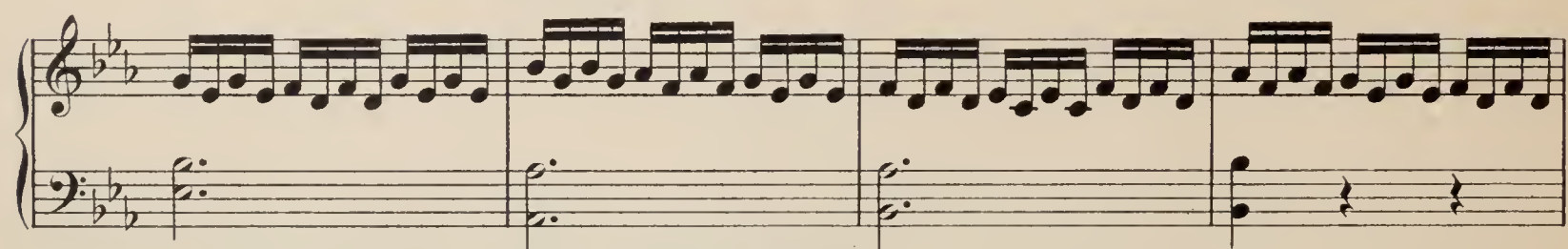
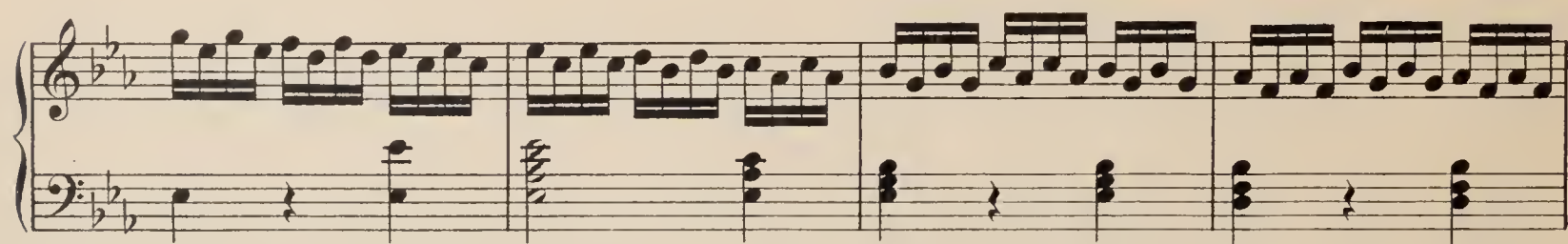
This musical score, titled XVIII, consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff joined by a brace. The key signature is B-flat major (two flats) and the time signature is common time (C). The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like *pp* (pianissimo) and *f* (forte). The first system begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The subsequent systems show a variety of textures, with some systems featuring more complex melodic lines in the treble and others focusing on the bass. The score concludes with a final system that includes a *f* marking in the bass staff.





## XVIII.







## XX.



## XXI.

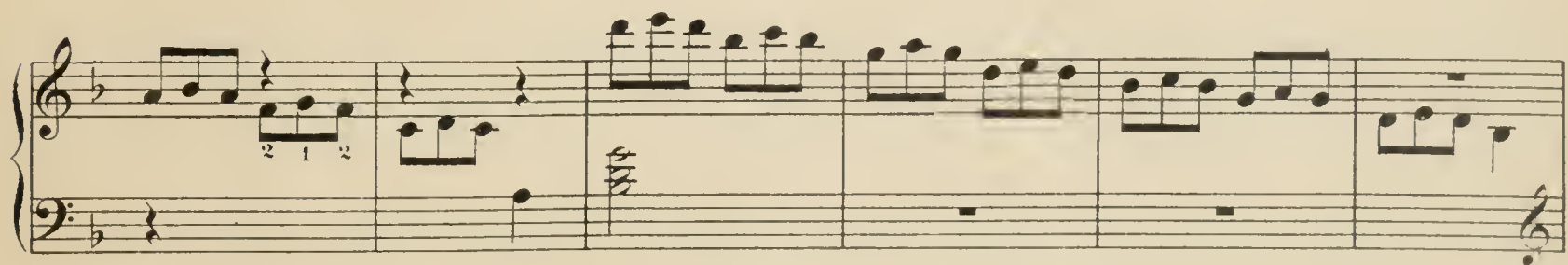
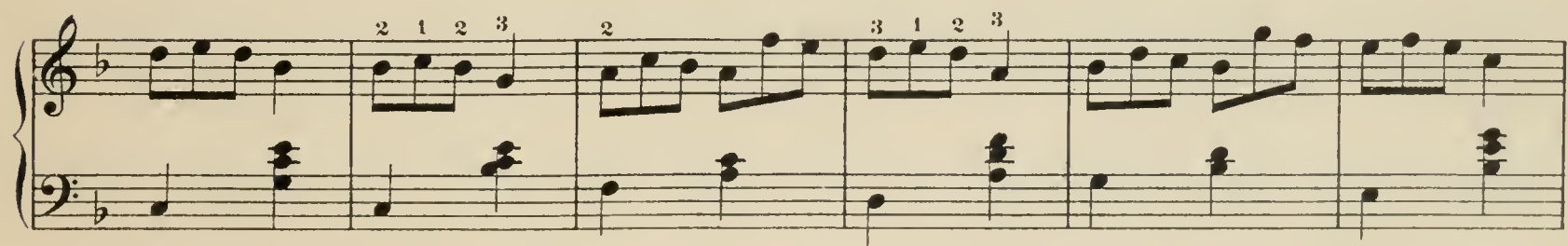
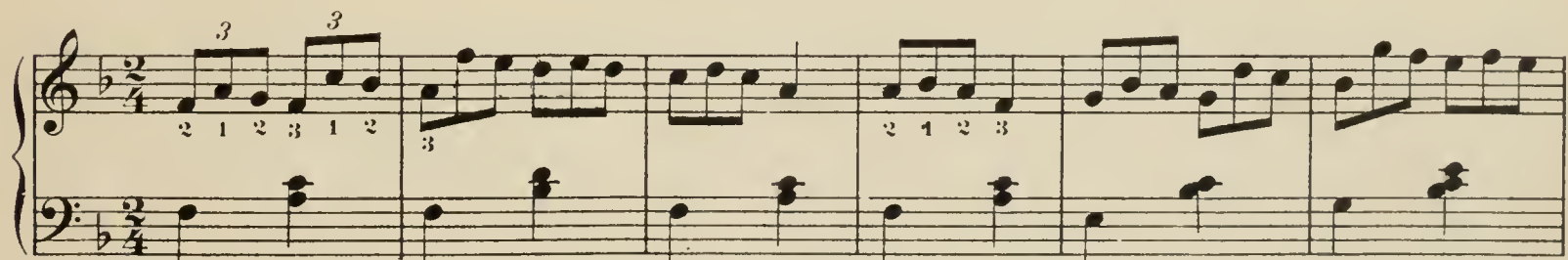
The musical score consists of six systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is common time (C). The notation is as follows:

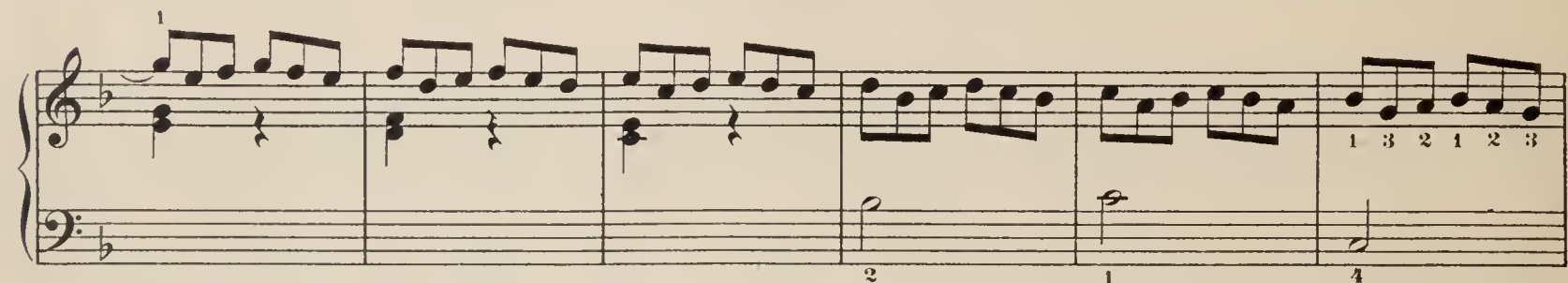
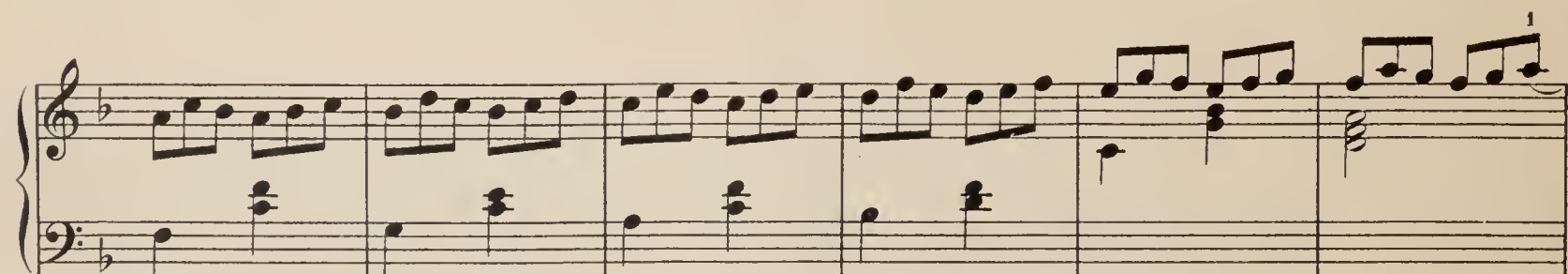
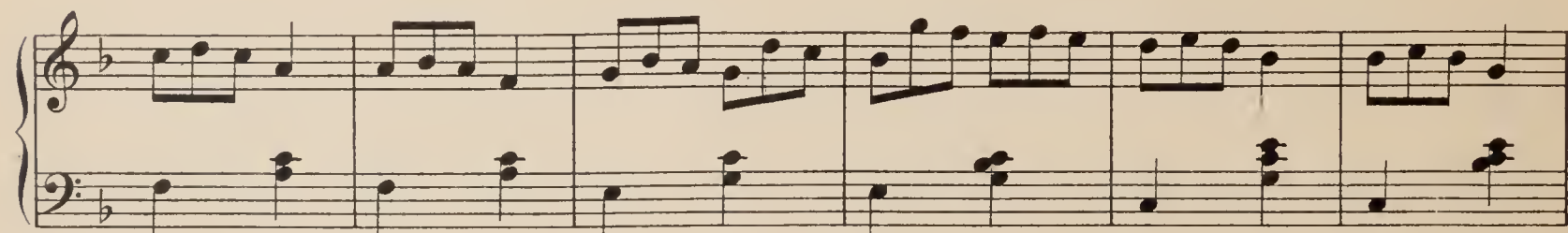
- System 1:** Treble clef has a continuous eighth-note melody. Bass clef has whole notes: B-flat, D-flat, and E-flat.
- System 2:** Treble clef has a continuous eighth-note melody. Bass clef has whole notes: B-flat, D-flat, and E-flat.
- System 3:** Treble clef has a continuous eighth-note melody with triplets marked '3 2 3'. Bass clef has whole notes: B-flat, D-flat, and E-flat.
- System 4:** Treble clef has a continuous eighth-note melody. Bass clef has whole notes: B-flat, D-flat, and E-flat.
- System 5:** Treble clef has a continuous eighth-note melody with triplets marked '3 2 3'. Bass clef has whole notes: B-flat, D-flat, and E-flat.
- System 6:** Treble clef has a continuous eighth-note melody. Bass clef has whole notes: B-flat, D-flat, and E-flat.





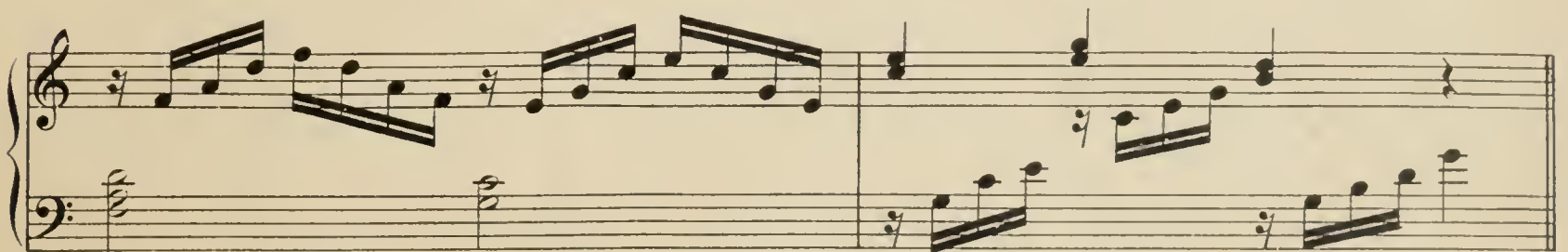
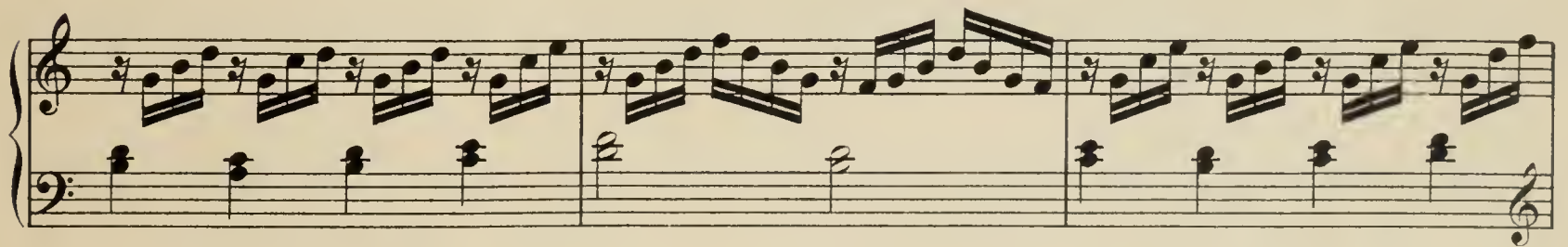
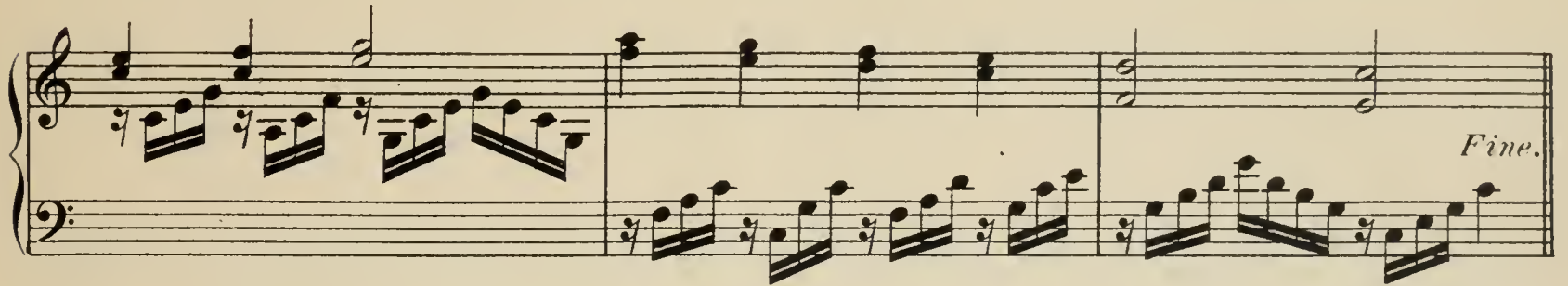
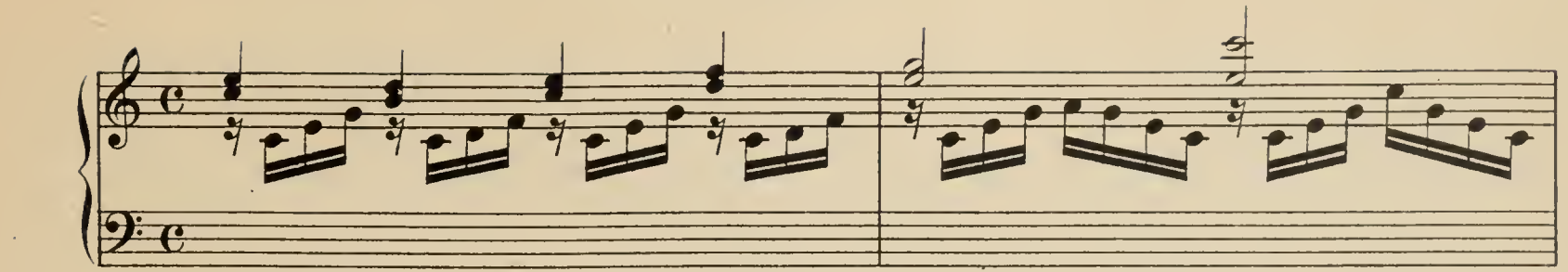
## XXII.









## XXIII.

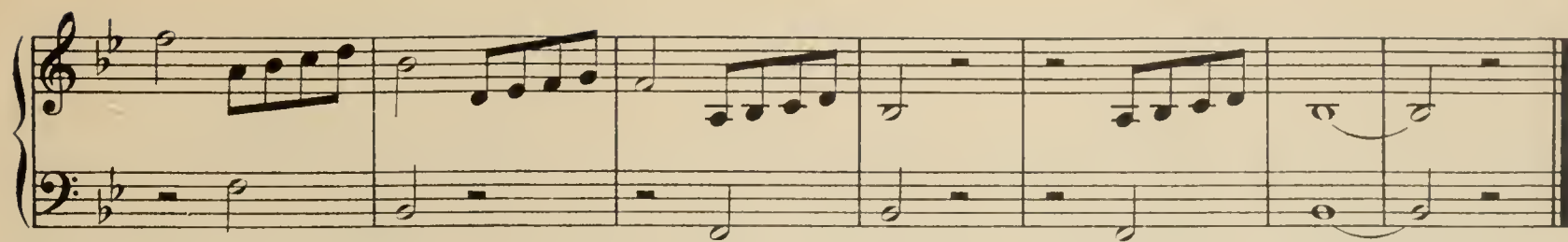
*D.C. al Fine.*

## XXIV.

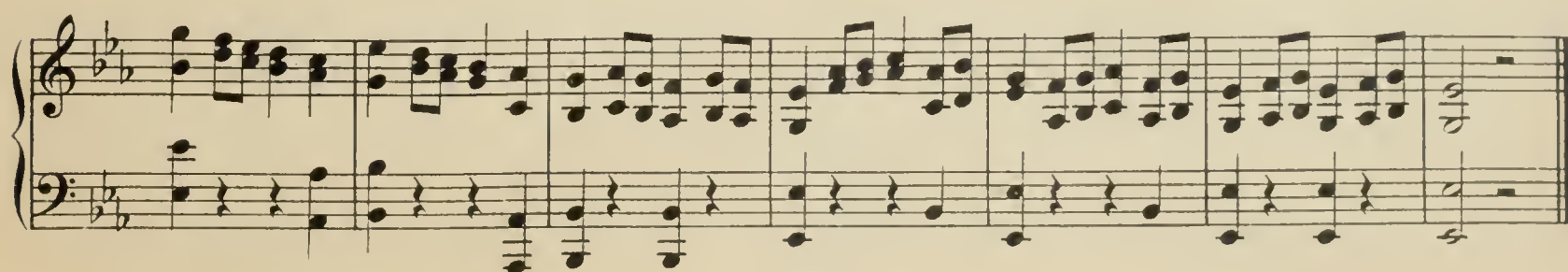
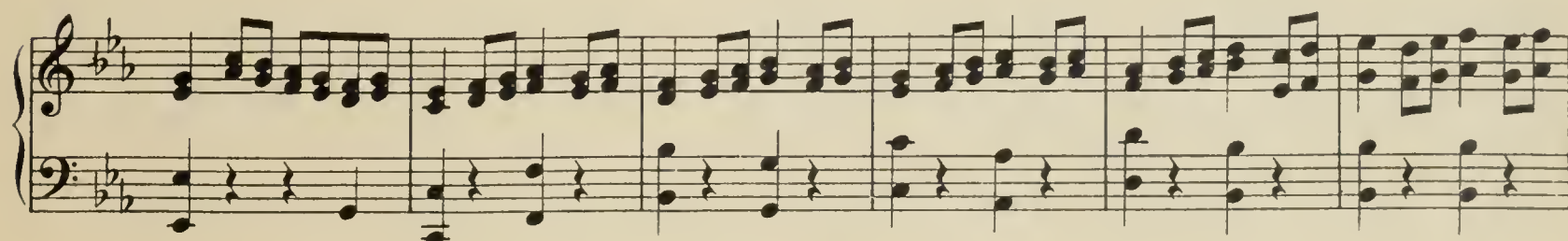
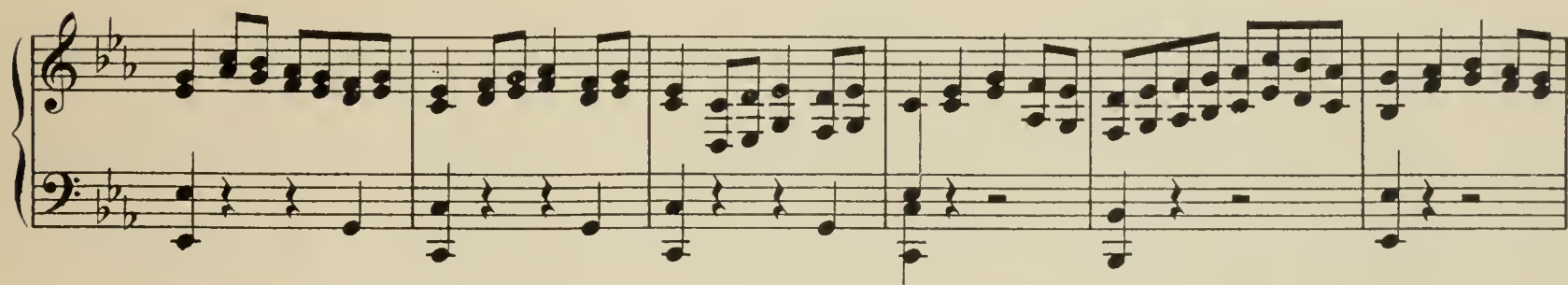
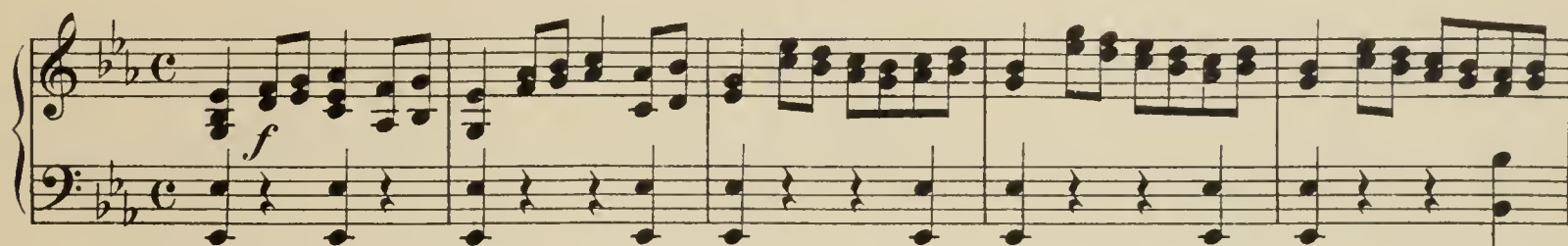


Handwritten musical score for XXIV, consisting of seven systems of piano accompaniment. The music is written in G major (one sharp) and common time (C). The notation includes treble and bass staves joined by a brace. The piece features various melodic lines, often with slurs and fingering numbers (1, 2, 3). The first system has a treble staff with eighth-note patterns and a bass staff with a simple accompaniment. The second system continues the melodic development. The third system introduces a more complex treble staff with triplets and sixteenth notes. The fourth system features a treble staff with a more active melody and a bass staff with a steady accompaniment. The fifth system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The sixth system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The seventh system features a treble staff with a melodic line and a bass staff with a simple accompaniment.





## XXV.







# Für HARFE



## Harfe solo.

	<i>netto</i>
<b>Alberstoetter, Carl.</b> Drei kl. Vortragstücke.	
— op. 4. Romanze .....	1 20
— op. 5. Marsch .....	1 20
— op. 6. Tokkata .....	1 80
<b>Dizi, F.</b> Sonate Pastorale .....	2 —
Grande Sonate .....	2 50
<small>Neue, von W. Posse revidierte Ausgabe.</small>	
<b>Holy, Alfred.</b> op. 12. Drei kleine Stücke.	
a) Notturmo	1 50
b) Ständchen	
c) Canzonette	
<b>Huber, Walter.</b> op. 5. Andante religioso	1 50
— op. 12. Valse lente .....	1 50
<b>Kastner, Alfred.</b> op. 10. Deux morceaux faciles (sans pedales) .....	1 50
— op. 12. Zwei Stücke .....	2 —
a) Souvenir. b) Arabeske.	
— Deux Esquisses (Mélancolie. Joie) ..	2 —
<b>Oberthür, Charles.</b> Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr! Musikal. Illustration. (Goethes Faust) .....	1 50
<b>Poenitz, Franz.</b> op. 68. Klänge aus der Alhambra .....	2 —
— op. 76. Adventklänge. Präludium ..	2 —
— op. 77 No. 1. Abendfrieden .....	1 80
— op. 77 No. 2. Nocturno .....	2 50
— op. 78. Maskenscherz. Salonstück ..	2 —
<b>Posse, Wilhelm.</b> Mazurka .....	1 50
— Tarantelle .....	1 50
— Improvisationen .....	2 —
— Zwei Walzer. No. 1, 2 .....	1 50
— Sechs kleine Stücke .....	2 —
<small>No. 1. Neckerei. No. 2. Nachstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.</small>	
<b>Schuëcker, Edmund.</b> op. 28. Legende ..	2 —
— op. 35. Fantasio appassionato .....	3 —
— op. 37. Elisabeth Gavotte .....	1 50
— op. 38. Barcarole .....	2 —
— op. 41. Henrica. Nocturno .....	2 —
<b>Snoer, Johannes.</b> op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“ .....	2 —
— op. 52. Zwei leichte Salonstücke.	
a) Capriccio marcial .....	1 50
b) Capriccio melodieux .....	1 50

	<i>nello</i>
<b>Snoer, Joh.</b> Vier leichte Vortragsstücke.	
— op. 102. Romance .....	1 50
— op. 103. Nocturne .....	1 50
— op. 104. Capriccio marcial und Intermezzo .....	1 50
— op. 105. Konzertwalzer .....	1 50
— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.	
No. 1. Morgenstimmung .....	1 50
No. 2. Waldesrauschen .....	1 50
No. 3. Am Bach .....	1 50
No. 4. Elfentanz .....	1 50
No. 5. Abendlied .....	1 50

<b>Spoehr, L.</b> op. 36. Variations sur l'air „Je suis encore dans mon printemps“ ..	1 50
<small>Revidiert von W. Posse.</small>	

<b>Stahl, Ernst.</b> op. 41. Les Adieux (Abschied)	1 50
— op. 42. Serenade .....	1 50
— op. 50. An der Quelle. Salonstück ..	1 50
— op. 56. Marguerite. Gavotte .....	1 50

<b>Tedeschi, L. M.</b> op. 31. Marionetta. Humoreske .....	1 50
— op. 32. Pattuglia Spagnuola .....	1 50
— op. 34. Suite .....	4 —
— op. 37. Etude Impromptu .....	2 —

<b>Theumann-Schetochina.</b> Rhapsodie hongroise .....	2 —
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<b>Trneček, Hans.</b> op. 7. Schubert-Fantasie	2 50
— op. 30. Novelette .....	1 50

<b>Verdalle, Gabriel.</b> op. 1. Andante religioso	1 50
— op. 2. l'Oiseau-Mouche .....	1 50
— op. 3. Petite Marche .....	1 50
— op. 4. Aubade .....	1 50
— op. 5. Sérénade .....	1 50
— op. 6. Romance sans paroles .....	1 50
— op. 7. Adagio .....	1 50
— op. 8. Valse caprice .....	1 50
— op. 9. Mazurka .....	1 50
— op. 10. Barcarole .....	1 50
— op. 19. Valse lente .....	2 —
— op. 23. Saltarelle .....	1 50
— op. 27. Sevillana .....	1 50
— op. 33. Invocation .....	1 50
— op. 34. Doux songe .....	1 50
— op. 39. Lucciola .....	1 50
— op. 40. Danse slave .....	1 50

<b>Verdalle, Gabriel.</b> op. 41. Légende bretonne .....	1 50
— op. 42. Remembrance .....	1 50
— op. 43. Recueillement .....	1 50
— op. 45. Childish march .....	1 50
— op. 46. Leggenda d'amore .....	1 50
— op. 67. Primavera .....	1 50
— op. 73. Badinage .....	1 50
— op. 76. Amoroso .....	1 50
— op. 79. Berceuse .....	1 50
— op. 87. Scherzetto .....	1 50
— op. 89. Impromptu .....	1 50

## Chromatische Harfe (ohne Pedale).

<b>Weigel, Karl.</b> Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à	2 —
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## Zwei Harfen.

<b>Holy, Alfred.</b> op. 13. Festmusik .....	3 —
<b>Poenitz, Franz.</b> op. 65. Fantasie in Ges-dur	4 —
— op. 75. Spukhafte Gavotte .....	2 —
— op. 80. Wikingerfahrt. Fantasie i. As-moll	4 —
<b>Schuëcker, Edmund.</b> op. 40. Remembrances of Worcester .....	6 —

## Harfe solo mit Orchester.

<b>Alberstoetter, Carl.</b> op. 3. Konzertstück (Ballade).	
Partitur .....	6 —
Orchesterstimmen	10 —
Solostimme .....	1 50

<b>Huber, Walter.</b> op. 9. Fantasie.	
Partitur .....	8 —
Orchesterstimmen	12 —
Solostimme .....	2 —

— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur .....	5 —
Orchesterstimmen	8 —
Solostimme f. Harfe	1 —

<b>Parish Alvars, Elias.</b> Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur .....	5 —
Orchesterstimmen	8 —
Solostimme .....	1 —

<b>Poenitz, Franz.</b> op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur .....	16 —
Orchesterstimmen	20 —
Solostimme .....	3 —

<b>Zabel, Albert.</b> op. 35. Großes Konzert C-moll.	
Partitur .....	16 —
Orchesterstimmen	30 —
Solostimme .....	4 —

Aufführungsrecht



vorbehalten.

VERLAG VON JUL. HEINR. ZIMMERMANN  
LEIPZIG ✦ ST. PETERSBURG ✦ MOSKAU ✦ RIGA ✦ LONDON